第８講　　長文総合問題④

以下の英文は，イギリスの批評家 Herbert Read のエッセイ *The Meaning of Art*（1931）からの抜粋である。これを読んで，次の問題に答えなさい。
〔星印＊のついた語句には（注）がある。〕

Most of our misconceptions of art arise from a lack of consistency in the use of the words art and beauty. It might be said that we are only consistent in our misuse of them. We always assume that all that is beautiful is art, or that all art is beautiful, that what is not beautiful is not art, and that ugliness is the negation of art. This identification of art and beauty (a)is at the bottom of all our difficulties in the appreciation of art, and even in people who are acutely sensitive to aesthetic impressions in general, this assumption acts like an unconscious censor in particular cases where art is not beauty. For art is not necessarily beauty: that cannot be said too often or too blatantly. Whether we look at the problem historically (considering what art has been in past ages) or sociologically (considering what art actually is in its present day manifestations all over the world) we find that art often has been or often is a thing of no beauty.

(1)Beauty is generally and most simply defined as that which gives pleasure; and thus people (b)are driven into admitting that eating and smelling and other physical sensations can be regarded as arts. Though this theory can quickly be reduced to absurdity, a whole school of aesthetics is founded on it, and until lately this school was even the predominant one.

今日のポイント

＜語彙＞

＜論理構成＞

It has now been superseded in the main by a theory of aesthetics derived from *Benedetto Croce, and though Croce's theory has met with a flood of criticism, its general tenet, that art is perfectly defined when simply defined as intuition, has proved to be much more illuminating than any previous theory. The difficulty has been to apply a theory depending on such vague terms as 'intuition' and 'lyricism'. But the point to note immediately is that this elaborate and inclusive theory of the arts gets on very well without the word 'beauty'.

The concept of beauty is, indeed, of limited historical significance. It arose in ancient Greece and was the offspring of a particular philosophy of life. That philosophy was anthropomorphic in kind; (2) it exalted all human values and saw in the gods nothing but man writ large. Art, as well as religion, was an idealization of nature, and especially of man as the culminating point of the process of nature. Typical examples of classical art are the *Apollo Belvedere or the *Aphrodite of Melos — perfect or ideal types of humanity, perfectly formed, perfectly proportioned, noble and serene; in one word, beautiful. This type of beauty was inherited by Rome, and revived at the Renaissance. We still live in the tradition of the Renaissance, and for us beauty is inevitably associated with the idealization of a type of humanity evolved by an ancient people in a far land, remote from the actual conditions of our daily life. Perhaps as an ideal it is as good as any other; but we ought to realize that it is only one of several possible ideals.

< 語彙 >

< 論理構成 >

It differs from the Byzantine ideal, which was divine rather than human, intellectual and anti-vital, abstract. It differs from the Primitive ideal, which was perhaps no ideal at all, but rather a propitiation, an expression of fear in the face of a mysterious and implacable world. It differs also from the Oriental ideal, which is abstract too, non-human, metaphysical, yet instinctive rather than intellectual. But our habits of thought are so dependent on our outfit of words that we try, often enough in vain, to force this one word 'beauty' into the service of all these ideals as expressed in art. If we are honest with ourselves, we are bound to feel guilty sooner or later of verbal distortion. A Greek Aphrodite, a Byzantine Madonna and a savage idol from New Guinea or the *Ivory Coast cannot one and all belong to this classical concept of beauty. (3) This last one at least, if words are to have any precise meaning, we must confess to be unbeautiful, or ugly. And yet, whether beautiful or ugly, all these objects may be legitimately described as works of art.

Art, we must admit, is not the expression in plastic form of any one particular ideal. It is the expression of any ideal that the artist can realize in plastic form. And though I think that every work of art has some principle of form or coherent structure, I would not stress this element in any obvious sense, because the more one studies the structure of works of art which live in virtue of their direct and instinctive appeal, the more difficult it becomes to reduce (c) them to simple and explicable formulae.

[The Meaning of Art by Herbert Read, Faber and Faber, 1931]

（02 慶應義塾大　文）

（注）

Benedetto Croce (1866-1952): Italian historian and philosopher

Apollo Belvedere: the sculpture of the Greek god Apollo in the Vatican Museum

Aphrodite of Melos: the sculpture of the Greek goddess Aphrodite found on the island of Melos ('Venus of Milo')

Ivory Coast: a country in West Africa

< 語彙 >

< 論理構成 >

(I) 下線部(1)を日本語に訳せ。

(II) 下線部(2)を日本語に訳せ。

(III) 下線部(3)を日本語に訳せ。

(IV) 下線部(a)を別の英語で表す場合 , 最もふさわしいものを以下のうちから選べ。

１. negates　２. expresses　３. causes　４. follows　５. typifies

(V) 下線部(b)を別の英語で表す場合，最もふさわしいものを以下のうちから選べ。

１. are unable to admit　２. are compelled to admit

３. are allowed to admit　４. are on the way to admitting

５. are used to admitting

(VI) 下線部(c)は何を指すか。本文中の英語で答えよ。

(VII) 次の日本語を英語に訳せ。

文学を学べば学ぶほど，詩をただの感情表現のように捉えるのはますます難しくなっていく。

(VIII) 筆者の‘art’と‘beauty’に関する見解を，120 字以上，140 字以下の日本語でまとめよ。

NOTE

大学別対策講座　慶應義塾大英語　復習テスト　第八回

下線部を日本語に訳しなさい。

1. Most of our misconceptions of art arise from a lack of consistency in the use of the words art and beauty.

(　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　)

2. That cannot be said too often or too blatantly.

(　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　)

3. Beauty is generally and most simply defined as that which gives pleasure.

(　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　)

空欄に適切な日本語，英語を書きなさい。

4	implacable	
5		醜さ
6	serene	
7	censor	
8	outfit	
9		愚かさ
10		白状する
11	legitimately	
12	distortion	
13	intuition	
14	illuminating	
15	coherent	
16	exalt	
17		卓越した
18	culminate	
19	propitiation	
20	negation	
21	idol	
22	supersede	
23		～から生じる，～が由来だ
24		子孫

NOTE

慶應義塾大英語　第８講　解答

＜解答＞

⑴ 全訳の下線部⑴を参照。

⑵ 全訳の下線部⑵を参照。

⑶ 全訳の下線部⑶を参照。

⑷ ３

⑸ ２

⑹ works of art

⑺ The more one studies literature, the more difficult it becomes to regard poems as mere expressions of feelings.

⑻　われわれは芸術と美を同一視するが，これは理想化された美しい人間を描いた古代ギリシア芸術の影響である。しかし，芸術は特定の一理想を表すものではなく，必ずしも美と一致しない。芸術とは，多様な理想を表したもので，すべての芸術を単純に公式化するのは困難だ。(124)

＜全訳＞

芸術についてのわれわれの誤解のほとんどが，芸術という語と，美という語の使い方に一貫性がないことが原因だ。われわれは，この２つの語を誤って使用しているという点でのみ一貫していると言えるかもしれない。われわれは，美しいものすべてが芸術である，あるいはあらゆる芸術は美しいもので，美しくないものは芸術ではなく，醜さは芸術を否定するものと常に思い込んでいる。このように芸術と美を同一視することが，芸術鑑賞を難しくする原因であり，一般に美的印象にきわめて敏感な人でさえ，この思い込みは，芸術が美ではないという特定の場合に無意識の検閲のようなはたらきをする。というのは，芸術は必ずしも美ではないからだ。それはどれだけ多く声高に叫んでも叫び足りない。その問題を歴史的に考察し（過去の時代において芸術とは何だったのかを考え）ようと，あるいは社会学的に考察し（世界レベルで現在明らかになっているものとして，芸術とは実際何であるかを考え）ようと，芸術が美しくないものであるということはこれまでもよくあったし，また今でもよくあるということがわかる。

⑴美は，一般にそして最も単純に，喜びを与えてくれるものと定義される。それゆえ人は，食べたりにおいをかいだり他の身体上の感覚も芸術とみなすことが

できるということを認めざるをえない。この学説はすぐに不合理なものになり果ててしまう可能性があるが，美学の全ての学派はその上に構築されており，最近までこの学派が支配的なものであった。現在ではその大部分はベネデット・クローチェが導き出した美学理論に取って代わられており，クローチェの理論はたくさんの批判にあったけれども，その一般的教義，つまり，それが単に「直観」として定義されるときに芸術が完璧に定義づけされるという主義は，それ以前のいかなる学説よりもはるかに啓発的であるとわかっている。難しいのは，「直観」とか「叙情性」のようなあいまいな用語に左右された学説を適用することであった。しかしただちに注目すべき点は，芸術についてのこの入念で包括的な理論は，「美」という言葉なしでもきちんと筋が通っているということである。

美という概念は実は，限られた歴史的重要性しかない。それは古代ギリシアで生じて，生命についてのある特定の哲学から生まれたものであった。この哲学は本質的に神人同形説であった。つまり，(2)この哲学はあらゆる人間の価値を讃美し，神々の中に拡大された人間の姿のみを見た。宗教だけでなく，芸術は自然を理想化したものであり，特に，自然の過程の最高点として人間を理想化したものだった。古典芸術の典型例は，ベルベデーレのアポロ像やミロのヴィーナスであり，これは人間の完璧な，あるいは理想的な形で，完璧に造形がなされ，完璧に均整がとられて，高貴で穏やかで，一言で言うと，美しいのだ。この種の美しさは，古代ローマ帝国に受け継がれ，そしてルネサンス期に復活した。われわれはまだルネサンスの伝統に生きており，われわれにとっては，美は必ず，われわれの日常生活の現状から離れた遠い土地の古代人が発達させた，ある種の人間らしさを理想化したものと結びついている。おそらく，理想として，これは他のどの理想にも劣らずすばらしいが，それは他のいくつかのありうる理想の１つにすぎないと認識すべきだ。これはビザンティン帝国の理想とは異なっている。それは人間的というよりも神聖で，知的で反生命的で抽象的であった。それは原始的な理想とは異なる。それはおそらく，理想というものではまったくなく，むしろ神の怒りをなだめるもので，神秘的で手に負えない世界に直面したときの不安を表したものだったのだろう。それは東洋の理想とも異なっている。それは抽象的で非人間的で形而上学的であるが，知的というより本能的なものとなる。しかしわれわれの思考習慣は，言葉という道具一式に大きく左右されるので，われわれはよくこの「美」という１つの単語を，芸術に表されているようなこれらすべての理想を述べるのに無理やり使おうとむなしい努力をする。もし自分自身に正直になれば，われわれは言葉を歪曲していることに遅かれ早かれ罪の意識を感じるは

ずだ。ギリシアの美の女神像，ビザンティン帝国の聖母マリア，そしてニューギニアやアイボリーコーストの未開人の偶像は，そのすべてが美についてのこの古典的概念に属するわけではない。(3)少なくともこの最後のものは，もし言葉が何らかの正確な意味をもつべきならば，美しくない。すなわち，醜いと認めなければならない。だがしかし，美しかろうと醜かろうと，これらすべての物が芸術作品であると述べるのは理にかなっている。

芸術は，何か１つ特定の理想を人工の形式で表したものではないことを，われわれは認めなければならない。それは，芸術家が人工の形式で実現できるどんな理想をも表現したものなのだ。そして，私は，あらゆる芸術作品に，何らかの形態上の原則や一貫した構成があると考えているけれども，私はこの要素をいかなる明白な意味でも強調したくない。その理由は，その直接的そして直覚的な魅力のおかげで存続している芸術作品の構造を研究すればするほど，その作品を単純で説明できる公式におとしこむことは , いっそう困難になるからである。

第８講　重要語彙リスト

1	misconception	誤解	18	derive from	～から由来する
2	arise from	～から生じる	19	meet with	遭遇する
3	consistency	一貫性	20	a flood of	大量の
4	assume	思い込む	21	tenet	主義
5	ugliness	醜さ	22	intuition	直観
6	negation	否定	23	illuminating	啓発する
7	identification	同一視	24	apply	適用する
8	appreciation	鑑賞	25	term	用語
9	aesthetic	美的な	26	elaborate	入念な
10	censor	検閲	27	inclusive	包括的な
11	not necessarily	必ずしも～ではない	28	offspring	子孫
12	blatantly	明らかに	29	anthropomorphic	擬人論の
13	manifestations	明示	30	exalt	賛美する
14	absurdity	愚かさ	31	idealization	理想化
15	found	設立する	32	culminate	最高潮に達する
16	predominant	卓越した	33	serene	穏やかな
17	supersede	取って代わる	34	inherit	相続する

35	revive	復活する	44	outfit	一式
36	inevitably	必ず	45	in vain	無駄に
37	be associated with	～と結びつく	46	distortion	歪曲
38	divine	神聖な	47	savage	未開人の
39	primitive	原始の	48	idol	偶像
40	propitiation	なだめるもの	49	confess	白状する
41	in the face of	～にもかかわらず	50	legitimately	正当に
42	implacable	手に負えない	51	coherent	首尾一貫した
43	instinctive	本能的な	52	in virtue of	～の理由で

第８講　音読用白文　　① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Most of our misconceptions of art / arise from a lack of consistency in the use of the words art and beauty. It might be said / that we are only consistent in our misuse of them. We always assume / that all that is beautiful is art, / or that all art is beautiful, / that what is not beautiful is not art, / and that ugliness is the negation of art. This identification of art and beauty / is at the bottom of all our difficulties / in the appreciation of art, / and even in people / who are acutely sensitive to aesthetic impressions in general, / this assumption acts / like an unconscious censor in particular cases / where art is not beauty. For art is not necessarily beauty: that cannot be said too often or too blatantly. Whether we look at the problem historically (considering what art has been in past ages) or sociologically (considering what art actually is in its present day manifestations all over the world) / we find / that art often has been or often is a thing of no beauty.

Beauty is generally and most simply defined as that / which gives pleasure; and thus people are driven into admitting / that eating and smelling and other physical sensations can be regarded as arts. Though this theory can quickly be reduced to absurdity, a whole school of aesthetics is founded on it, and until lately / this school was even the predominant one. It has now been superseded in the main / by a theory of aesthetics / derived from Benedetto Croce, / and

though Croce's theory has met with a flood of criticism, / its general tenet, that art is perfectly defined / when simply defined as intuition, / has proved to be much more illuminating / than any previous theory. The difficulty has been to apply a theory / depending on such vague terms as 'intuition' and 'lyricism'. But the point to note immediately / is that this elaborate and inclusive theory of the arts / gets on very well without the word 'beauty'.

The concept of beauty is, indeed, / of limited historical significance. It arose in ancient Greece / and was the offspring of a particular philosophy of life. That philosophy was anthropomorphic in kind; it exalted all human values / and saw in the gods / nothing but man writ large. Art, as well as religion, / was an idealization of nature, / and especially of man as the culminating point of the process of nature. Typical examples of classical art/ are the Apollo Belvedere or the Aphrodite of Melos / — perfect or ideal types of humanity, perfectly formed, perfectly proportioned, noble and serene; in one word, beautiful. This type of beauty was inherited by Rome, / and revived at the Renaissance. We still live in the tradition of the Renaissance, / and for us / beauty is inevitably associated with the idealization of a type of humanity / evolved by an ancient people in a far land, / remote from the actual conditions of our daily life. Perhaps as an ideal / it is as good as any other; / but we ought to realize / that it is only one of several possible ideals. It differs from the Byzantine ideal, / which was divine rather than human, intellectual and anti-vital, abstract. It differs from the Primitive ideal, / which was perhaps no ideal at all, / but rather a propitiation, an expression of fear / in the face of a mysterious and implacable world. It differs also from the Oriental ideal, / which is abstract too, non-human, metaphysical, / yet instinctive rather than intellectual. But our habits of thought are so dependent on our outfit of words / that we try, often enough in vain, / to force this one word 'beauty' into the service of all these ideals / as expressed in art. If we are honest with ourselves, / we are bound to feel guilty sooner or later of verbal distortion. A Greek Aphrodite, / a Byzantine Madonna and a savage idol / from New Guinea or the Ivory Coast / cannot one and all belong to this classical concept of beauty. This last one at least, / if words are to have any precise meaning, / we must confess to be unbeautiful, or ugly. And yet, / whether beautiful or ugly, /

all these objects may be legitimately described as works of art.

Art, we must admit, / is not the expression in plastic form of any one particular ideal. It is the expression of any ideal / that the artist can realize in plastic form. And though I think / that every work of art has some principle of form or coherent structure, / I would not stress this element in any obvious sense, / because the more one studies the structure of works of art / which live in virtue of their direct and instinctive appeal, / the more difficult it becomes to reduce them to simple and explicable formulae.